

EXPLANATION of the ENGRAVINGS.

FRONTISPIECE TO NIGHT THE FIRST.

DEATH, in the character of an old man, having swept away with one hand part of the family seen in this print, is presenting with the other their spirits to immortality.

Page 1. Sleep forsaking the couch of care, sheds his influence, by the touch of his magic wand, on the shepherd's flock.

Page 4. The imagery of dreaming variously delineated according to the poet's description in the passage referred to by the *.

Page 7. Death, tolling a bell, summonses a person from sleep to his kingdom the grave.

Page 8. The universal empire of Death characterized by his plucking the sun from his sphere.

Page 10. An evil genius holding two phials, from one pours disease into the ear of a shepherd, and from the other scatters a blight among his flock; intimating that no condition is exempt from affliction.

Part 12. The frailty of the blessings of this life demonstrated, by a representation in which the happiness of a little family is suddenly destroyed by the accident of the husband's death from the bite of a serpent.

Page 13. The insecurity of life exemplified by the figure of Death menacing with his dart, and doubtful which he shall strike; the mother, or the infant at her breast.

Page 15. The author encircled by thorns, emblematical of grief, lamenting the loss of his friend to the midnight hours.

Page 16. The struggling of the soul for immortality, represented by a figure holding a lyre and springing into the air, but confined by a chain to the earth.

FRONTISPIECE TO NIGHT THE SECOND.

Time endeavouring to avert the arrow of Death from two friends.

Page 19. A skeleton discovering the first symptoms of re-animation on the sounding of the archangel's trump.

Page 23. A man measuring an infant with his span, in allusion to the shortness of life.

Page 24. Our inattention to the progress of Time illustrated by a figure of that *god*, (as he is called by the poet) creeping towards us with stealthy pace, and carefully concealing his wings from our view.

Page 25. Time having passed us, is seen displaying his "broad pinions," and treading nearly on the summit of the globe, eager "to join anew Eternity his sire."

Page 26. The same power in his character of destroyer, mowing down indiscriminately the frail inhabitants of this world.

Page 27. Conscience represented as a recording angel; who is veiled, and in the act of noting down the sin of intemperance in a bacchanalian.

Page 31. A good man conversing with his past hours, and examining their report. The hours are drawn as aerial and shadowy beings, some of whom are bringing their scrolls to the inquirer, while others are carrying their record to heaven.

Page 33. Belshazzar terrified in the midst of his impious debauch by the hand-writing on the wall. The passage marked out by the asterisk, sufficiently explains the propriety with which the story is alluded to by the poet, and delineated by the artist.

Page 35. A parent communicating instruction to his family.

Page 37. The story of the good Samaritan, introduced by the artist as an illustration of the poet's sentiment, that love alone and kind offices can purchase love.

Page 40. Angels attending the death bed of the righteous, and administering consolation to his last moments.

